

modernist who was submersed in depression after the accidental murder of a friend, Lugones felt a stirring of his interest in the unusual. He sought out Quiroga and sponsored him on an expedition to the wilder far reaches of northern Argentina. The effects of these literary-historical events belong, however, to the next period in the development of the Latin American short story.

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THE SPANISH AMERICAN SHORT STORY FROM QUIROGA TO BORGES

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Quiroga and the Basis of the Twentieth-Century Short Story

If asked for the name of an outstanding Spanish American cuentista ("short-story writer"), a specialist in the literature would very likely think of Horacio Quiroga (Uruguay, 1878–1937) or Jorge Luis Borges (Argentina, 1899–). A second probability is corollary—that two decades ago, the answer would have been Quiroga; more recently, Borges would come to mind first. The latter's substantial influence goes back farther than two decades to the mid-1940s, however, some years passed before his name became virtually a household word internationally. This chapter does not undertake an analysis of the complete Borges phenomenon, but considers some of his early stories. From Quiroga's first important collection, *Cuentos de amor, de locura y de muerte* (Stories of Love, Madness and Death) in 1917 to Borges's *Ficciones* in 1944, the trajectory of short fiction shows a gradual but clear change in subject matter and in narrative technique.

Quiroga was the first Spanish American writer to pay close attention to how a story is made, and at the same time, dedicate himself almost exclusively to writing short fiction. In a statement of principles for the *cuentista*, he sets forth several ideas that are especially interesting because of his importance as *magister*.¹ Although Quiroga did not consistently assume such a role for himself and was quite aware that some younger writers were not entirely sympathetic to his work, his

decalogue for the perfect *cuentista* states his case in no uncertain terms. He first exhorts the writer to have limitless faith in his literary master, and specifically mentions Poe, Maupassant, Kipling, and Chekov. The first two are quite clearly present in Quiroga's work; Kipling is apparent in the stories about anthropomorphized jungle beasts; Chekov's presence is not as easy to specify, but there is certainly no reason to doubt its existence. Beyond this oath of allegiance, Quiroga says that the writer should know before beginning the narration how the story is going to develop. It seems unlikely that he would have much patience with the writer whose characters take charge of the work. He warns against excessive use of adjectives, claiming that if the writer controls language well enough to choose the best substantive, modifiers need be used only sparingly. Writing under the impulse of emotion should be avoided, Quiroga says; once the emotion has cooled, however, the writer does well to re-create it in the experience of his work. Interesting an audience should not be a concern; rather, the *cuentista* should feel certain that what he writes is of interest to the characters about whom he is writing.

In general, these principles suggest a rather comfortable fit into the realist-naturalist tradition. That is indeed where Quiroga is based in literary history, but with modifications caused by the Spanish American literary milieu. He began writing in the early years of the twentieth century, toward the end of *modernismo* and at a time when realism and naturalism were generally recognized, but not always understood. One of his early stories, "Cuento sin razón, pero cansado" (1901; Story Without Cause, But Weary), may be safely thought of as *modernista* because one of its qualities is the sense of ennui associated with the French decadents. There is also in it some of naturalism's inevitability, and this characteristic becomes dominant in many stories, including the well-known "La gallina degollada" (1909; "The Decapitated Chicken").²

In this story, four idiot brothers commit an act of violence that is suggested to them by their having witnessed an ordinary act that seems analogous—to them—and quite acceptable. Quiroga introduces the brothers in an initial scene, then provides some background followed by emphasis on the parents' marital problems. The conflict that is developed in much of the story is based on the attitude of the parents toward their offspring. When this conflict reaches a climax, it points the reader in a direction different from that actually taken by the story. The narrator—always completely in control of the characters and recounting their actions without detailed characterization—removes the

brothers from their regular routine, relates how they witnessed the stimulus action, and returns them to the place in which he first described them. Their subsequent action, wordless and in common accord, is an inevitable result of their mental condition.

The action of "La gallina degollada" takes place in the environs of Buenos Aires, but the story is in no way regionalistic. Quiroga often placed his stories in settings that were familiar to him, but his themes are universal. In "Juan Darién" (1920), the jungle is a factor, but not in terms of the man-against-nature theme found in many works located in unsettled areas. Rather, "Juan Darién" is a story of human injustice in the most general sense, not in terms of an attack on a specific or localized social problem. An animal is transformed into a human being and when his identity is discovered, he suffers the fate of those who threaten society because they are different.

The general structure of "Juan Darién" is what one would expect in a realist story: introduction, exposition of conflict, development, climax, and denouement. It is not a realistic story; it is a fantasy, and Quiroga never leaves any room for doubt about what kind of tale we are reading. At the beginning, the narrator states the fact of the animal's marvelous transformation. There is no time to wonder whether or not there may be some natural explanation for this phenomenon. We are dealing with a kind of fairy tale, and the language so indicates when the narrator uses expressions that are similar to English. "Once there was . . ." or "Well, of course . . ." as introductions to paragraphs. The conflict in "Juan Darién" is between animal violence and human violence. Humans are always unjust; their only redeeming trait appears to be in the maternal role—the mother alone knows "the sacred rights of life."

Violence is frequent in Quiroga's work, but its significance varies in important ways. In "La gallina degollada," it creates horror; in "Juan Darién," it is related to justice and injustice. In "El hombre muerto" (1920; "The Dead Man"), the protagonist comes to a violent end by accident, and one thinks less about the violence itself than about the man's awareness, or lack of awareness, of his condition. The general ambience of "el hombre muerto" tends to make the story appear more regionalistic than is actually the case. The setting is tropical and rural. The man falls on his machete in the course of his work and dies in a period of thirty minutes that are accounted for in the narration. There is no surprise ending, nothing that need be withheld in a discussion of how it works out. It is impossible to summarize the story without duplicating it, however, because the experience of this narrative is the

man's growing awareness of his condition. The basic conflict is quite simply between life and death; its development is what the man thinks of his total situation (his immediate condition and its implications). Quiroga uses repetition with good effect as his protagonist becomes increasingly aware of what is happening to him and what it means in terms of the world in which he has lived. The narrator speaks mainly in free, indirect style, so we see what the man sees even though we are being informed by the third-person voice; an occasional comment from this point of view does not alter the basic narration in any significant way. Probably the outstanding device used by Quiroga in this story is a shift of focus in the last paragraph so that we are no longer seeing as the man sees but as he is seen. This change justifies the title; before this conclusion, the man is dying, but has not reached the end. The fact that "El hombre muerto" cannot be synopsized satisfactorily characterizes it as a more modern story than the other two by Quiroga. It would be difficult, and pointless, to say that one manner is more typical of the author than the other.

The perspective in which we see Quiroga in the early twentieth century as a kind of pillar of the Spanish American short story may be illuminated by reference to two stories by authors of the same generation. One of these, "En provincia" (1914; In the Provinces) is by Augusto D'Halmar [Augusto Geomine Thompson] (Chile, 1882-1950), who is considered a naturalist writer; the other is "El hombre que parecía un caballo" (1915; "The Man Who Resembled a Horse"), by Rafael Arévalo Martínez (Guatemala, 1884-), who may be called either modernist or postmodernist. Neither of these stories is typical of either naturalism or modernism; each, however, has sufficient characteristics of the heritage that was Quiroga's, that their publication, so contemporaneous to Quiroga's own stories, emphasizes the sense of change that one experiences in reading the latter's work.

The small-town atmosphere of D'Halmar's story is faithful to the title, but identification with a specific geographical area is extremely difficult. The protagonist, an unimportant employee of a commercial firm, is a confirmed bachelor whose only social contact is made through playing a musical instrument. The humdrum quality of his life and, indeed, the generally slow pace of the town are readily appreciable; however, the effect of the story is not to elicit sympathy for a lonely person—he is quite content with his life. The conflict is triggered by a woman who involves him in an adulterous affair, using him for her own benefit. "En provincia" will not do as a textbook example of naturalism,

because the case of adultery is so extreme as to seem used as satire and because the situation is not treated as though it were a clinical study. It is narrative procedure that gives the story its special personality.

The protagonist is the first-person narrator. He introduces himself, describes his situation and the way he lives, and gives a few words about his background. Then he comments on his ambivalence concerning whether or not to tell his story, and concludes that although he will write it, no one will ever see it. Now the reader enters into a fascinating relationship with the narrator—the secret is out, or is going to be. It is worth noting that D'Halmar does not use the familiar device of the "found" manuscript. Of course, if we are to believe the narrator, someone must have found what he wrote, and he did not intend to have it discovered. The important effect is that the narrator's attitude toward the telling is really a part of the story we read, and the first conflict we are aware of has to do with that attitude. Then the protagonist moves into an account of the most important event in his life. This second conflict develops on the basis of his natural rights as an individual against the exigencies of social organization. Repeated episodes of sustained emotional intensity bring this conflict to a climax. The man's acceptance of his role, at this point, completes his characterization of himself and brings the reader to the starting point of the story of the adultery.

Arévalo Martínez's "El hombre que parecía un caballo" is more character sketch than traditionally plotted story. The narrative does move in time, enough to indicate change taking place in a friendship, but even this process of change is essentially a means of characterizing Aretal, the principal figure. A metaphor is established in terms of the equine analogy, which begins with reference to physical appearance and then becomes relevant to the more subtle manifestations of Aretal's personality. Arévalo Martínez also uses many metaphors that are very modernista, such as references to jewels, and the word azure to indicate the soul or the finer side of human personality. The story has its amusing side, created especially by Aretal's exterior similarity to a horse. He holds his head to one side, trots around the salon, sidles up to ladies, and whinnies. The revelation of his character is far more profound than these examples might indicate, however, and since we see him entirely from the narrator's point of view, the story is actually an evaluation of Aretal's personality.

Arévalo Martínez's affinity for modernismo is apparent enough in "El hombre que parecía un caballo," but he avoids the lush estheticism that

characterized some *modernista* work and provoked a movement by some writers toward portrayal of the commonplace, the familiar. This is the phenomenon frequently called *criollismo*.³ In the early years of the century, there was a complex of "isms" that were different from each other in some respects but not in others, and were also concurrent to a degree. One of the functions of *modernismo* was as a reaction against the ugliness of realism and naturalism, and *criollismo* was a reaction against the hyperestheticism of the *modernistas*, but these movements and countermovements did not cancel the characteristics of any of the forces involved. No movement comes to a standstill when a reaction makes itself felt. That is why "En provincia" and "El hombre que parecía un caballo" show characteristics of two different movements without being perfect examples. Change is taking place; at the same time, some stories continue to hew close to the line of one "ism" or another.

Alfonso Hernández Catá's (Cuba, 1885-1940) "Noventa días" (Ninety Days) is a naturalist story about a deteriorating infatuation told as if it were a case history. Its development follows a very orthodox pattern in which the narrator establishes the setting, introduces the principal character, and then initiates the action, which in turn follows a standard pattern. Spring, an important factor in the atmosphere, becomes even more important in the action as the narrator personifies the season and shows how it inspires an infatuation that is doomed never to blossom into real love. The conflict is represented in the personalities of the two principals, who are entirely different from each other and little inclined to make concessions once the magic of spring is lost; it is developed through a series of similar incidents until the story ends in tragedy. Hernández Catá's story, on the trajectory of literary history, could fit comfortably before or after *modernismo*.

These early stories use a wide variety of anecdotal material, the nature of which says a great deal about what the authors were doing in ways that went beyond classification by literary movement. Of the three Quiroga stories, "La gallina degollada" may seem at first to be terrifyingly real. It is certainly terrifying, but on second thought it seems less a representation of reality than "El hombre muerto," because in the first story Quiroga's material is a psychological principle rather than a normally observed happening. "Juan Darién" is a fantasy that may have been born of observed reality, but its incident comes no closer to experienced reality than allegory does. On the basis of "La gallina degollada" and "Juan Darién," one would hardly call Quiroga a *criollista*, since these stories are not reproductions of everyday, familiar

Spanish American reality. "El hombre muerto" is a different matter. Its theme is universal, but the actual happening takes place in the tropics where a man has a banana grove and works with a machete. These facts provide some of the quality of our own Spanish-American-reality sought by the *criollistas*.

In fact, the themes of all the stories mentioned so far are universal, although some of the material may be slightly less so. "El hombre muerto" uses the most clearly regionalistic material. The setting of "En provincia" is provincial, but not identified with a region in that the action itself is not influenced by regional characteristics; "Noventa días" belongs anywhere where spring suggests romance. In both stories, the authors are relating ordinary human situations, but it is doubtful that there is a sense of closeness, of personal relationship, between them and the material. Interestingly, the story that may seem most fanciful, "El hombre que parecía un caballo," is probably closest to real life, a fantasized account of something that really happened.

Narrative technique has a great deal to do with how the reader understands the story. Arévalo Martínez might have told of his friendship with Señor Aretal in countless different ways. His decision to use the horse analogy in combination with words suggesting great refinement creates a contrast that is both amusing and perceptive. If he had narrated a typically realist story, the actions of the two people with respect to each other would be the same, but the effect would be different. The story could be more psychological, for example, but the suggestive contrast would not be emphasized. In the case of "La gallina degollada," Quiroga decided to characterize the parents more than the idiot sons. This creates a more complex understanding of the parents while presenting the four boys with clinical objectivity; as their role becomes preeminent, attention focuses on the psychological principle. The same story told any other way might change emphasis, but not the relationship of persons to actions. Quiroga might even have chosen to stress the ambience of a particular area, in which case the story would have seemed more *criollista*, as does "Juan Darién."

Innovative Narration in the Late 1920s and Early 1930s

Narrative strategies in the early twentieth century are more sophisticated than they are usually thought to be. It is hardly surprising that the most obvious techniques are related to point of view. In addition, the

authors' interpretation of story material is effected in many other ways that control emphasis. This concern for narrative strategy is characteristic of the realist novelists. It should be clear, regarding this point, that realism does not equate with *criollismo*. The latter refers to theme, not to techniques of narrating. And with regard to *criollista* themes, one should notice that what a writer in Quito sees as charming local color may be quite different from what creates the same reaction in a *cuenterista* who lives in Buenos Aires.

In the 1920s and the early 1930s, we find a certain tension between folklore and sophistication in Spanish American fiction. The folkloric stories of Miguel Angel Asturias (Guatemala, 1899-1974) are quite different from the sophisticated, urban stories of Eduardo Mallea (Argentina, 1903-1983). Since folklore generally suggests country folk, the folklore-versus-sophistication contrast becomes rural-versus-urban. However, neither of these two polarities describes the tension satisfactorily. Still another variation exists wholly within the urban setting—between, for example, the cosmopolitanism of Mallea and the middle-class heterodoxy (glorification of the common man) of Roberto Arlt (Argentina, 1900-1942). It is important to insist on the word "tension" rather than "conflict," because the lines are not clearly drawn: Asturias deals with folklore in a highly sophisticated way; Demetrio Aguilera-Malta (Ecuador, 1909-1981) deals with rural folk in a stylized fashion; Manuel Rojas (Chile, 1896-1973) uses material that verges on the folkloric, but in an urban situation. The term most frequently used with reference to this period is vanguardism, to point out its innovative characteristic; however, others might prefer calling it a period of vanguardism and *costumbrismo*. One finds in almost all the *cuenteristas*, regardless of their story material, a tendency to write in a different way, to find the technique that best suits the material.

Eduardo Mallea's first published volume was *Cuentos para una inglesa desesperada*, (1926; Stories for an English Lady in Distress). These stories, although they are never likely to be considered great works, are of considerable importance in the evolution of the genre in Spanish America. The author appears to be looking for something new. There are suggestions of decadence and even of an earlier type of *modernismo* in these first stories, which are completely different from his later work. He seems to be pulling away from a tradition, appealing to the symbols of modernity (automobiles, Yale banners, music of the 1920s), suggesting the jazz age in a nearly flippant tone that wishes, at the same time, to announce its own basic seriousness. Here Mallea experiments with

language much more than in his better-known works. He uses anaphora to suggest boredom, synonyms to move toward variety; sentences without finite verbs set the scene; other sentences consisting of single words create an impressionistic effect. Unmodified substantives work together to create atmosphere. There is a feeling of worldliness in this book, and reader identification with a narrator who, alternating voices between first and third person, seems to be searching for a way to capture the change that he senses in a large city.

The concept of short fiction was obviously changing; many younger writers preferred intimate study of character reaction rather than outside observation of events. This tendency is especially apparent in the prose of writers associated with the Mexican magazine *Contemporáneos* (which flourished between the years of 1928-1931) and other writers of the same age. There were also writers in other countries who were changing the idea of the short story in the same way—Enrique Labrador Ruiz (Cuba, 1902-) or Silvina Ocampo (Argentina, 1906-)

Efrén Hernández's (Mexico, 1903-1958) "Tachas" (1928; Cross-outs) builds on the contrast between the reality of a classroom and that of the wandering mind (no less real, of course) of a boy who is inclined to think of anything but the matter at hand. The story opens with an exact statement of the time of day; this information is the only part of the story that is truly precise. Next is a question by the teacher, "What are tachas?" (The translation of this word becomes a problem; it has several meanings in Spanish, and there is no English word with the same range of use.) The first-person narrator, who sees only from his own point of view, confesses that he has not prepared the lesson and is not even paying attention. He is interested in other things, from passing clouds to street noises. Periodically, the teacher's question brings him back to the physical classroom reality, but he is soon lost again in contemplation. The narrator relates specific events in past tense, but adopts the present tense when he speaks of matters that last longer than the classroom scene. One section, for example, becomes epistemologic when the teacher's question makes him wonder if it is possible to know what tachas means, if it is possible to know anything.

Thanks to the device of juxtaposing past and present tenses to signify external and internal actions, the reader realizes that the story's several pages correspond to a moment in time, just as telling a dream takes more time than the dream itself. Finally, the teacher directs his question to the narrator, who undertakes to answer in an exaggeratedly pedantic fashion that is quite inappropriate to the character we have come to know

through his mental roving. Hernández is fond of the humor created by such a contrast, and handles it very adroitly. The conflict between classroom reality and the boy's interests produces warmth as well, but it is a metaphor of a deeper conflict, that is, between the natural and the absurd, which, climactically, the boy relates to his own personality.

Agustín Yáñez's (Mexico, 1904-1980) "Baraliopton" (1930) resembles "Tachas" in that the narration again plays on the conflict between the reality external to the character and his wandering mind. In the Yáñez story, the protagonist is preparing for his final examination as a medical student, and at the same time is taking account of his situation, trying to make reality seem truly real. The narrative comes very close to free association, but there is some comment by a third-person narrator other than the protagonist. In "Baraliopton," as in "Tachas," there are indications of an author who is sharply aware of the fact that he is making a fiction and who comments on the process within the story itself. The most interesting incident of this kind in "Tachas" is a passage in which the narrative voice discusses the question of to whom the words are addressed, and this self-conscious alienation is of great importance in characterization. In "Baraliopton," the protagonist is given form during the course of narration. The story begins with a sound and a date, and then a reference to a circumstance. Within this circumstance, the narrator begins a sentence with "But he—here protagonist—was preparing university examinations . . ." Following this sentence, the narrator refers only to "protagonist" (with no preceding article) until the second section of the story, entitled "Second State." In this part, protagonist acquires a more specific identity and may be Pedro, Juan, or Francisco. The narrator, still in the process of designing the story, suggests that "we" opt for Juan and then simplify that to J.

In subsequent pages of mental wanderings, Yáñez employs several techniques that reinforce the feeling of disorganization. The structure itself surprises the reader because the divisions do not seem logical in terms of titles or of length. For example, there is a "Second Part of the Third Part," which carries its own subtitle of "First Psalm and Chapter," and this is followed by a "Last Part" containing subsections called "Final Meditation" and "Final Scene." In prose style, he makes substantive associations, that is, without finite verbs (a strategy he often uses) and some plays on words and on sounds. These techniques create effects contrary to those of rational discourse and intensify the question of identity that is inherent in wondering whether J, having become a

physician, is different from the J of thirty minutes earlier, before he had been granted the title.

The material of "Tachas" and of "Baraliopton" is ordinary life. The extent to which the stories may or may not be autobiographical has nothing to do with their reality because the material with which they deal is just as familiar to the author as that of any realist novel. The narratives are not realist in the literary use of the term, however, because the narrative strategies are different. Nevertheless, one can certainly say that the experience of these stories is eminently realistic.

Jaime Torres Bodet's (Mexico, 1902-1974) "Nacimiento de Venus" (1931; Venus Rising From the Sea) is a rather different kind of story because it depends on the combination of a modern event and a classic allusion. The event is the shipwreck of a girl named Lidia, and the first part of the story is a kind of maritime debate concerning whether she will be washed ashore in Italy or in Greece. This narrative is highly poetic, and its fundamental pleasure is in the suggestive quality of each sentence. It is as if a statue were afloat, and the conflict established is between art and life. There is a flashback to the shipwreck and to Lidia's everyday reality; then the narrative returns to the figure on the beach and the allusion to Botticelli's painting. Any move Lidia makes creates a new work of art. This story, as much a prose poem as it is a narrative, again emphasizes the creative function metaphorically insofar as literature is concerned. The material in this case is more than an incident; it is an awareness of art and of myth.

During this period of innovative fiction (late 1920s and early 1930s), some stories dealt with subjects that are more typically (or more exotically) Spanish American, and many are notable for their highly imaginative treatment of indigenous folklore. In *Leyendas de Guatemala* (1930; Legends of Guatemala), Miguel Ángel Asturias embellishes stories from Maya tradition by adding his own imagery.

Asturias's relationship to his material is unusual. He was away from his native country, living in Paris, when he met and studied with a famous anthropologist who was investigating Mayan culture. Asturias experienced a sense of familiarity with this tradition, and understood that he was now discovering more fully some of his own heritage. He appropriated the legends for use as story material, and added much of himself to their telling.

"La leyenda de la Tatuana" (1930; "The Legend of the Tattooed Woman") is the story of a slave girl who has the ability to make herself invisible. She was granted this power by a magus figure so she might be

saved from execution. The story does not explicate Mayan legend, but in the act of telling it the narrator interrupts to say "the legend continues," indicating that the narrator thinks of himself as an intermediary rather than as an author. This has the effect of removing the reader from the existential significance of the ancient myth. The narrator adds a special quality to the story by repetition and by using colors with a generosity that makes one think of the embroidery on a Mayan *huipil*.

The *Leyendas de Guatemala*, both folkloric and regionalistic, are not vehicles of social protest, although Asturias's later work became strongly denunciatory. In fact, throughout Spanish America the mix of regionalism and social protest is variable, in short stories by writers known primarily for their novels, such as Ricardo Güiraldes (Argentina, 1886–1927) and Rómulo Gallegos (Venezuela, 1884–1969), and even among the strongly committed writers of the Ecuadorean *grupo de Guayaquil*. The volume most frequently identified with the latter group is *Los que se van* (1930; *Those Who Are Departing*), which is made up of stories by Demetrio Aguilera-Malta, Enrique Gil Gilbert (Ecuador, 1912–), and Joaquín Gallegos Lara (Ecuador, 1911–1947). These three young writers differed from each other in many ways, but they shared a deep sympathy for the humble people of Ecuador, and their stories capture essential qualities of the people's culture. Their lives appear closer to natural elements; violence is always present, more so in the works of Gil Gilbert and Gallegos Lara than in those of Aguilera-Malta, though in the stories of Aguilera-Malta violence always threatens even when it is not overt. In the works of the first two, the narrator controls the situation absolutely, and the reader becomes involved because of the horror he is called on to witness. Aguilera-Malta involves the reader more subtly.

His "El cholo que se vengó" (1930; *The Cholo's Vengeance*) is a very short story in which violence is understood but not exercised. The vengeance of the *cholo*, a geographical-racial native of Ecuador, is of a very special kind and its nature is the basis of the story. The narrator does nothing to indicate that this kind of vengeance is typical; however, he suggests very strongly that violent emotions are characteristic of the people. The story is a monologue by the *cholo* in which he addresses the woman who rejected him in favor of another suitor. The monologue is intercalated with narrator's reference to the sea by which the couple is sitting. The protagonist's spoken words are simple, although the feeling behind them is complex, with the sea itself communicating the depth and intensity of his emotions. The overall effect of "El cholo que se

vengó" is not protest, but deep appreciation of the emotions of apparently simple people.

There is a kind of regionalism even in Manuel Rojas's "El vaso de leche" (1929; "The Glass of Milk") in that it involves a port and a young seaman who wishes to establish his independence. Such a large part of Chile is seacoast that subject matter of this kind appears frequently in the country's literature. The theme of the story, however, is utterly universal. Stripped to its narrative bones, it tells of a young man who desperately needs help and at last finds it in the person of a mother figure. "El vaso de leche" has the typical structure of a realist story: circumstance, introduction of character, and development of plot that unfolds on the basis of a conflict expressed in ways that are metaphors or near metaphors of each other.

The conflict may be described as one between hunger and pride. Although he is hungry, the young man enjoys freedom that contrasts with earlier restrictions. At the same time, both hunger and freedom are associated with the sea, which functions in opposition to the city. The protagonist may gain relief from two sources: an English sailor in the port and a woman who runs a lunch room in the city. Food is offered by the sailor in such a way that the protagonist's pride does not allow him to accept it. The glass of milk, however, is offered by someone identified with the city and with a restricted life. There are several interrelationships among these contrasts that make the story especially rich.

Regionalism Predominant: The Mid-1930s

While both cosmopolitanism and *criollismo* existed during the 1920s and early 1930s, the former tended to predominate; however, as the decade moved on, *criollismo* became more important. The shift in relative importance does not indicate that *criollismo* had become a clearly defined genre. Among stories that make use of peculiarly American referents, narrative strategies vary significantly, as do authors' comprehensive notions of how a story is made. "La botija" (1933; "Buried Treasure") by Salvador Salazar Arrué (known as Salarrué) (El Salvador, 1899–1975) and "La plaza de las carretas" (1937; *Oxcart Stop*) by Enrique Amorim (Uruguay, 1900–1960) are at opposite ends of a continuum so far as plot is concerned. "La botija" depends entirely on a tricky story, while the few events in "La plaza de las carretas" hardly make a story at all, the narrative instead being replete with atmosphere.